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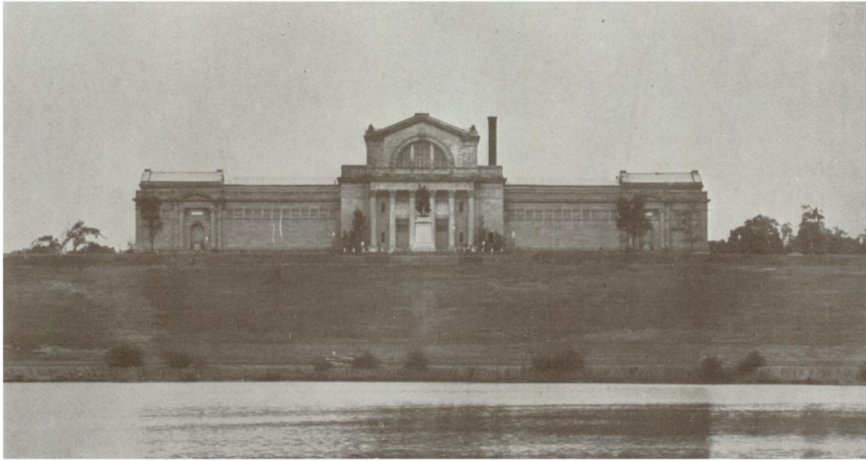
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ACTIVITIES OF THE YEAR

ACQUISITIONS OF 1914

THE year's acquisitions of the Museum in various departments will be found distinctive. A valuable and delightful addition to the W. K. BIXBY AMERICAN ART ACQUISITION FUND COLLECTION is the seascape by Childe Hassam, "DIAMOND COVE, ISLE OF SHOALS." An illuminative example of impressionist technique, it is a finely and thoroughly constructed picture. The play of light upon the water is entrancing, the atmosphere delicious. Twelve paintings and three works of sculpture were added to the ART MUSEUM TAX FUND COLLECTION, by purchase. Three paintings were presented to the Museum. The print collection shows the most noteworthy expansion. Here fifty examples were added, one of them by donation, and the rest by purchase from the Tax Fund. It is to be hoped that the organization of a comprehensive and serviceable print collection in the Museum may stimulate the friends of prints and the printing arts to organize themselves for the development of this interest in the City.

PUBLICATIONS

Publications issued during the year comprised catalogues of several of the permanent collections and of seventeen special exhibitions, the annual report of the Museum and the first number of the Bulletin. Four permanent collection catalogues were issued, comprising a CATALOGUE OF THE SCULPTURE IN THE MAIN HALL, a CATALOGUE OF CASTS FROM ANTIQUE SCULPTURE, a CATALOGUE OF MODERN AND ANTIQUE BRONZES, and a CATALOGUE OF METAL WORK.

The special exhibition catalogues are included, by subject, in the list of the special exhibitions on another page, each such collection having a separate catalogue. All these publications may be obtained at the desks

in the galleries, or by mail from the Secretary. All the special exhibition catalogues, as issued, together with the BULLETIN, may be obtained by mail, by subscription, for a dollar and a half a year, postage free.

SECOND FLOOR GALLERIES

In the last BULLETIN, the removal of the print collection to the galleries on the second floor, and of certain other collections to basement galleries, was noted. The print collection galleries have been further improved, and have become quite popular. The long gallery on the east of the stairway is rich with noble etchings and engravings, in which some of the greatest artists of history are to be studied and wondered at. The long gallery on the west is occupied by the Arundel prints, reproductions in color of famous masterpieces. Here those interested in the artistic interpretation of religious themes are wont to assemble, especially. The rooms and corridors between are hung with engravings, drawings, lithographs, every one possessed of interest for those who have the key, or care to look for it.

BASEMENT GALLERIES INSTALLATIONS

Downstairs, the mecca of the smaller visitors, are the Egyptian mummies, and while the children look with awe upon the still form of princess dead a thousand years, older heads wonder at the art of those who built the pyramids. As in all primitive, or unspoiled, art, there is a peculiar and appealing sincerity, an impressive seriousness, in these works of the Egyptians, Chaldeans, Assyrians.

The American Indian Handiwork Collection and many interesting sculptures, now arranged in other rooms and halls, help to make the downstairs installations an interesting feature of the Museum.

FLOORS IMPROVED

An improvement felt chiefly in the greater comfort of the visitor, the cause of a more restful feeling as one looks at the works of art in the Museum galleries, is that of darkening the floors. These floors, of cement, perhaps never were intended as complete and suitable for art museum purposes; it probably was intended from the beginning that some suitable surfacing material, such as cork tiling, would be laid over them. Finances have not as yet permitted this improvement. The cement surfaces, in a decade, had become much broken, and their glare interfered with the proper seeing of the pictures, sculpture and other treasures. A large degree of relief from this condition has been found in the application of a surface-filling composition, and of dark paint.

MAC NEIL'S TRIPTYCH

One of the important works carried out during the year has been the cutting of Hermon A. Mac Neil's interpretative triptych of the Arts in the entablature above the main entrance of the Museum Architecture, Sculpture, Painting, Music and allied arts are represented in allegorical compositions. These three panels were designed originally by Mr. Mac Neil upon the commission of the Louisiana Purchase Exposition

Company. Executed in clay, they were not, however, carried out in place. Taking advantage of what already had been done by the Exposition Company, the Board of Control of the City Art Museum, in arrangement with Mr. Mac Neil, was able to preserve to the City this fine and essential contribution to the façade of the Museum building. Still another detail thus is added to the many in which the Art Museum and the art loving people of the city are indebted to the great World's Fair, and to the spirit and foresight of the Exposition officials.

MUSEUM SURROUNDINGS

The setting of the Museum too has been bettered. Not only has the roadway been improved, but the driveways about the building have been developed, and the lawns have received attention. The north entrance has been carried out further, architecturally, by the addition of a landing of stonework, extending along the driveway at the foot of the Museum steps, with suitable coping and stone benches placed decoratively. Bronze candelabra are provided for and shortly will be installed at either side of the entrance.

COLLECTIONS LENT BY THE MUSEUM

During the year, many of the paintings in the permanent collections have been lent for exhibition in the public library, the public schools and other institutions. Collections of etchings, engravings and lithographs also have been lent in this way; the appreciation with which this service has been received is gratifying.

THE PRINT DEPARTMENT

An important development of the year has been that of the print collection. Mr. Samuel L. Sherer, as chairman of the Committee on Prints of the Board of Control, has devoted a great deal of time to this matter, and to the working out of a logical system of growth for the print collection, as well as to the acquisition of individual examples.

The print collection began with engravings and other works secured by the late Doctor Halsey C. Ives, a good many years ago, when funds for such purchases were not available. One not inconsiderable source of acquisition for the Museum in those days was found in the desire to recognize in some way the services of Professor Ives to the cause of art throughout the world. Thus the French government, in lieu of another form of honor (upon Professor Ives' intimation that he would prefer something for his Museum) caused to be stricken off from the plates belonging to the French nation, in the Chalcographie, a set of engravings, and sent these to St. Louis.

When recently it became possible for the Board of Control to make modest appropriation for the development of a print collection, it was found that quite a good many prints had been gathered in the Museum, some of a fine quality. Other acquisitions were the Arundel Prints, several series of Joseph Pennell's etchings, a set of that artist's Panama Canal Lithographs, a collection of etchings by Mielatz, a group of engravings by Smillie, and various individual examples, by Zorn and

other notable modern artists. These had been hung in a more or less scattered way, about the Museum, or, in some instances, latterly, were stored awaiting suitable opportunity for exhibition. Rooms for an adequate arrangement of the Print Collection were set aside, upon the second floor, and there an installation has been made which gives the department more than a hint of the character and distinction which lovers of this phase of art will hope to see developed.

MUSEUM NIGHT ATTRACTIONS

Made possible by the recent installation of electric lights, evening views at the CITY ART MUSEUM in co-operation with organized bodies of the art-interested public have become a feature of the city's museum activity. Three evening views held in August, October and December, had important bearing upon St. Louis art development. A distinctive feature of these occasions was the development of co-operative spirit, and the collaboration with the Museum of citizens interested in the art progress of the city. A significant thing was in the provision of transportation between the Museum and the street cars, by the organizations participating. Experience unfortunately has shown that under present conditions such service is necessary to the success of evening views at the Museum. The importance of organized effort in concentrating the interest of the public upon the particular occasion, so as to make the night opening of the Museum successful, also was demonstrated. Each of these occasions brought out a large attendance of the art lovers of the city, and gave all the public the opportunity to see the city's art collections under artificial light, and under circumstances of peculiar interest.

The first of this series of these special evening views was held on August 20th, in connection with the summer exhibition of PAINTINGS OWNED IN ST. LOUIS. PRESIDENT PERCY WERNER of the City Club, in conference with the Director of the Museum, arranged to have the members of that and other organizations attend in force. The CITY CLUB, the ST. LOUIS ART LEAGUE, the ARTISTS' GUILD and the TOWN CLUB co-operated, sending notices to their members. An interesting program was provided, PRESIDENT WERNER of the City Club introducing the speakers in happy vein. DIRECTOR R. A. HOLLAND, for the Museum, in welcoming the visitors, dwelt upon the need of the active co-operation of the people, including all organizations of art lovers, in order that the city might be enabled to take its proper place among American art centers. He also reviewed the effort of the Museum authorities to extend the usefulness of the Museum to all who were or might become interested in art. MR. CLARK MCADAMS, as president of the Artists' Guild and acting chairman of the executive committee of the Art League, spoke for those organizations. PROFESSOR JOHN PICKARD of Columbia University came to St. Louis by request of the City Club, to address the Museum visitors upon the summer loan collection of paintings owned in St. Louis, and upon the VALUE OF ART IN THE DEVELOPMENT OF A CITY. Doctor Pickard emphasized the splendid opportunity presented in St. Louis for this development, and then

pointed out the vital need that means of access should be provided so that the Museum and the people could come together.

On Wednesday, October 28th, another evening view was arranged, in co-operation with the St. Louis Art League. The NINTH ANNUAL EXHIBITION OF SELECTED PAINTINGS BY AMERICAN ARTISTS was made the special feature of the evening.

A significant event at this gathering was the presentation to the City Art Museum by Mr. J. Lionberger Davis, on behalf of the Art League, of a painting, the work of the St. Louis artist, painter and architect, Mr. Tom P. Barnett. One of the objects of the Art League is to present to the City Art Museum meritorious and acceptable works of art, and this was the first such presentation. WINTER DAY, which is reproduced upon another page, is a snow landscape, painted very directly from nature, and in the neighborhood of St. Louis, last year. The canvas first was exhibited at the annual competitive exhibition of the St. Louis Artists' Guild, in April, 1914, when it was awarded the first Halsey C. Ives landscape prize, which was an annual exhibition prize, donated by Mr. W. K. Bixby, and on this occasion bestowed for the first time. The picture came into the possession of the Art League through the generosity of Mr. Arthur Kocian, a member of the governing board of the organization. Mr. Davis made a brief presentation speech, and the gift was accepted on behalf of the City Art Museum Board of Control by Mr. Robert A. Holland, Director.

No formal address was made on this occasion, but DIRECTOR HOLLAND made a brief talk to the visitors, dwelling upon the significance of the fact that the Art League had thus come out to the Art Museum to make a serious study of one of its important exhibitions, and then introducing several leaders, in art work in the city, who had consented to act as docents for the occasion. These included Professor Edmund H. Wuerpel, director of the School of Fine Arts, Mrs. Everett W. Pattison, vice-president of the Wednesday Club; Louis Albert Lamb, critic; Professor Holmes Smith, of Washington University; Dawson Watson and Carl G. Waldeck, artists.

On December 16th, another evening view was arranged in co-operation with the St. Louis Art League. This time the newly reorganized print collection of the City Art Museum, the annual exhibition of the SOCIETY OF WESTERN ARTISTS, the special exhibition of ETCHINGS BY GEORGE C. AID, and the special exhibition of PAINTINGS BY EARLY AMERICAN ARTISTS, received the especial attention of the art lovers. The HON. FREDERICK W. LEHMANN favored those present with a scholarly and human address upon the subject of prints. MR. SAMUEL L. SHERER, Chairman of the Print Committee of the Museum Board of Control, read, to an audience which crowded the main gallery of the print department, a brief explanatory paper upon the print collection (which partially is reproduced in another column). A number of artists and connoisseurs, including Messrs. Richard E. Miller, George C. Aid, Carl G. Waldeck, Louis Albert Lamb and Robert C. Vose, gave their services in conducting the visitors through the exhibitions.

THE NEW ART LIBRARY

An important step in City Art Museum development will be signalized in the near future, with the opening of the J. Clifford Richardson Memorial Library. The bequest of Mrs. Mary D. Richardson already has secured to St. Louis the widely appreciated art reference library of the late Mr. Russell Sturgis, and this notable acquisition now is in the Museum, awaiting installation. Mr. Cass Gilbert and able assistants, working with the devoted executors of Mrs. Richardson, have bestowed much thought and labor upon the refitting of the rooms, three galleries in the northeast corner of the building, which were placed at their disposal to make available this bequest. This is one of the interesting matters for the next number of the BULLETIN; but it is fitting now, as the work of the executors and the architect nears completion, to note that the Museum is thus assured of a most attractive and useful department.



EDUARDO CHICHARRO

A CASTILIAN PEASANT